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ADDRESS

delivered by Mr. Hermon A. Kelley at the Memorial Service to
Dr. Dudley P. Allen, at the Second Presbyterian Church
Cleveland, January 24, 1915

I have been asked to say something to-day concerning Doctor Allen's civic activities, with especial reference to those which have to do with the art life of our city. While it seems to me that there are others who would have been better qualified to perform this service acceptably, yet I am sure that no one could have been chosen who has a deeper appreciation of the value of Doctor Allen to the work which is being done and still remains to be done in the upbuilding of the art institutions of Cleveland, and the development of an intelligent public interest in those institutions; or who feels more keenly the irreparable loss which the cause of art in Cleveland has sustained in being deprived of his active and sympathetic support and assistance.

But before speaking of his more recent and public participation in these matters, it will not be out of place to make some brief reference to an earlier period of his life, and to the beginning of his interest in the subject.

My personal acquaintance with Doctor Allen dates back to a time some twenty-five years ago. He was then in the first flush of a professional success which promised, if indeed it had not already given him, a national reputation as a surgeon. Of that, others will speak. What struck me, of course, upon first meeting the man was that geniality, that kindliness, that charm of manner, that keen sense of the joy of living, which will always be a treasured memory of every one who was even privileged only to shake his hand. And then as acquaintance grew, came many other impressions of worth, to which it is impossible to allude within the short time allotted me this afternoon. Among these impressions—and I refer to these, not because they were the most important, but because they have to do especially with the subject upon which I have been asked to speak—were the realization of his breadth of general culture and his catholicity of taste. These attributes are in these days naturally to be expected in men who make a success of life, and especially of a professional life in any large way. Unless you have a pretty broad man as a foundation, you are not apt

to find a very broad lawyer, or physician, or clergyman, in the superstructure. Nobody who ever talked with Doctor Allen for half an hour on any subject could doubt that he had laid the foundations of general discipline and culture, broad and deep, underneath a professional learning and ability which was imposing; and of the many subjects outside of his chosen profession which absorbed his interest and upon which he had read and studied much, foremost, perhaps, was art.

While still a student at Harvard Medical School, he became deeply interested in certain departments of this subject. He found time in addition to his work as a medical student, to join a class in Boston for the study of the history of painting; and those who have discussed with him, in later years, the work of Italian masters of art, have not seldom been astonished at his remarkable acquaintance with this subject. At this early date, also, I believe, he began a collection of engravings and etchings, a pursuit which he followed with zeal during the greater part of his life. The members of the Rowfant Club, and others who have heard his lectures upon Etchings and Engravings, are prepared to testify that he had an acquaintance with this subject of which an expert might well be proud.

These are merely illustrations of the preparation with which Doctor Allen equipped himself for meeting, not alone the stern requirements of his professional life, but also the equally legitimate cravings of the æsthetic life.

But with all the will in the world to cultivate his taste in these directions, it was, of course, impossible for a great surgeon whose time and energies were in the utmost demand for the saving of human life and limb, to turn aside as often as he might have wished into the pleasanter realms of the arts.

Finally, however, a time came when his health demanded relief from the strain of professional work—a time also which I suppose comes sooner or later to most of us, when he felt that he had earned the right to a rest and to the enjoyment of tastes and activities of a broader and less exacting kind.

Travel had already enriched his mind in these latter directions beyond the possibility of mere study, but now for the first time he was free to gather, with a hand relieved from care, the fruits of foreign culture. He visited the Orient, and being deeply interested in Chinese paintings and porcelains, greatly

enlarged his already considerable collections in these departments of art.

Later he applied the taste and culture of a lifetime to the planning and development of the beautiful suburban home. To the building and furnishing and landscaping of this home, he gave his best thought—and to what more worthy object can a man devote his thought and effort than upon that sacred spot where he and his are to form their associations and live their lives. He took a justifiable pride in the refined beauty of this country seat, and not the least sad reflection which we have with us to-day, is the thought that he was taken just as he was prepared to enjoy this home to which he had given the last strength of his life.

This brings me to the last, and in the one sense the greatest, of the losses which our community life has suffered in Doctor Allen's death.

When the corporation now known as The Cleveland Museum of Art was formed a year or more ago for the purpose of taking over the administration of the new Art Museum then under construction, there was just one vacancy on the Board of Trustees as originally made up of the members of the two trusts from which the building fund had come. Recognizing the vital necessity of choosing a man for this vacancy whose preparation and qualifications in the field of art would be of real assistance in guiding the administration of the new institution in the best paths, and whose enthusiasm, interest and zeal would do most to push it along those paths, the trustees, without hesitation and almost as one man, turned to Doctor Allen. The wisdom of that choice has never for one moment been in doubt. From the very first meeting which he attended, everyone felt that we had in our midst not only a wise counselor and a refined and cultured intelligence, but what was even of more importance, a vital force that would go far to insure the success of the new institution.

Doctor Allen's idea of the function of an art museum was not that it should be a mere cold-storage house for sculptures and paintings. He thoroughly believed in making the institution a living agency for the education of the people; and by the people, he meant not alone those who might have leisure for private study and for unlimited use of the galleries, but all

the people. An instance of his insistence upon the necessity of democratizing the work of the Museum will be recalled by his associates in his earnest advocacy of a department which should collect artistic implements and articles of common use as models for the handicraftsmen of Cleveland. He even went so far in this direction as to offer to provide such a collection at his own expense. He was fully in sympathy also with the plans of the Director, Mr. Whiting, for bringing the facilities of the Museum to the children of the public schools by class work and the active assistance of the Museum staff, and to the people generally by lectures and the fullest opportunity for examining and consulting the collections.

Time forbids that I should attempt to recount at this time his many helpful suggestions or to describe to you the zeal and energy with which he entered upon the plans which the trustees have of making the Cleveland Museum of Art a vital force in the civic life of Cleveland. One of his latest acts before going upon his last journey to New York, was to gather the Trustees and the Advisory Council of the Museum together at a dinner which he gave in order to afford an opportunity for formulating plans for the Inaugural Exhibition with which we hope to open the new building. The wisdom and tact, the enthusiasm, and above all, the genial hospitality with which he presided on that occasion, will always remain among the pleasantest memories of my life.

I need not say that in Doctor Allen's death, not only the Cleveland Museum of Art as an institution, but the art interests and art culture of Cleveland, have lost not only one of their best friends, but also one of their most active and efficient helpers.

It has been a common saying that busy men who retire soon rust out. This may be true of men who have no resources other than their business. In such cases taking their business away takes away all there is of themselves. But a man, who, like Dr. Allen, was much more than a successful surgeon, has so many other resources, that the dropping of his professional career does not necessarily mean any loss of interest in life. In fact, in some cases it may lead to a fulness of life and a degree of usefulness to humanity which would not have been equaled by the most eminent success in a business.

It is my firm belief that Dr. Allen, after a professional career seldom equaled in its usefulness and eminence, had retired not to a life of mere leisure; indeed I doubt if he had found the rest he expected and needed. Instead of this he saw new fields of interest and usefulness ahead. He had just begun at least one great and earnest labor in these fields. With characteristic eagerness and enthusiasm he had taken up the art work in Cleveland. Those of us who have had the privilege during the past year of working with him in the plans for our Museum realize what his help meant. We know, as no one else can, what a loss the cause of art in Cleveland has suffered when his hand was stayed. And so we come with you, his other friends to-day, to give such poor expression as words can convey, to the sense of our great loss, and to bring our tribute to his memory.

THE DINNER TO THE TRUSTEES

In the ballroom of the Hotel Statler, on January 25, 1915, the Advisory Council of the Museum tendered a dinner to the Trustees in "recognition of the approaching completion of the building," having also as their guests many of the leading men of the city. An added charm was lent to the occasion by the presence of ladies in the boxes during the speeches.

The committee consisted of W. G. Mather, Chairman, Charles F. Brush, H. P. Eells, Paul L. Feiss, and H. H. Johnson.

Mr. Mather stated that the purpose of the dinner was, in the first place, to tender the thanks and appreciation of the Council to the Board of Trustees of the Museum who, as Trustees of the Huntington and Kelley Trusts, overcame the difficulties and provided for the erection of the building; and further to provide an opportunity for the friends of the Council and Trustees to learn something of the difficulties of the past, and of the plans of the Trustees for the future of the Museum. Mr. Mather spoke briefly of what museums had meant to other cities, such as Boston, New York, Buffalo, Chicago and Toledo.

Judge Sanders, speaking for the Trustees, referred to the three men who had left money for a museum building, and proposed a rising toast to John Huntington, Horace Kelly and Hinman B. Hurlbut. He also referred to the splendid gift of the site in Wade Park by Mr. J. H. Wade, and submitted a